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ABSTRACT

Designed to accompany an audiovisual filmstrip series devoted to presenting a visual history of life in America, this guide contains an elementary school (grades 2-6) unit which traces the history of dress in America over the last century. Using authentic visuals including posters, paintings, advertising, documentary photography, movies, cartoons, and photographs, the materials offer students a look at the clothes Americans wore during the past century and social influences affecting clothing styles. Beginning with the time of the "bustle" and the effect of the bicycle and "horseless carriage" on clothing styles, the materials trace America's dress through the 1970's. Intended to develop the ideas presented in the filmstrip, the guide presents an introduction to material covered in the filmstrip, suggestions for classroom use (e.g., preliminary discussion, preparation for visual appreciation, a vocabulary check, and a history review outline), the script, reproductions of filmstrip frames, follow-up points for discussion, follow-up student projects, notes on the visuals, a glossary, a list of 17 recommended references, and notes on past series. (LH)

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# DRESS

## IMAGES OF AMERICA

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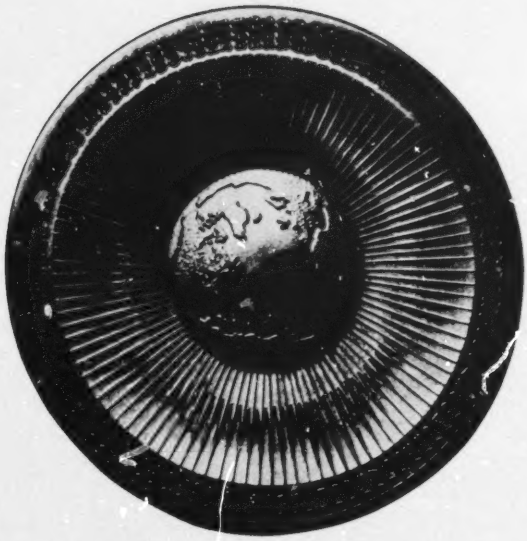
ELEMENTARY VERSION



1879-1979

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**CHEVRON SCHOOL BROADCAST**
**IMAGES OF AMERICA**

# "DRESS"

This is the first program in the filmstrip series "Images of America," a visual history of the past hundred years. The series is meant to supplement regular courses of study, and this edition is designed for elementary school, **grades 2-6.** Art, historical narrative, and music are all used to tell this story of dress in America over the last century.

**Grades 2-4** will enjoy looking at these visuals of clothes and following the story of how clothes have changed. They will be encouraged to examine their own attitudes toward clothes, and the role clothes play in their own social development. **Grade 5** should find the program an engaging supplement and reinforcement for their study of U. S. history. "Dress" should suggest to **grade 6** the concept of clothes as an important cultural component, a concept that will transfer to any other culture studies program. All grades will be exposed to the various visual media, and will get some notion of the role these media play in American society.

These public service programs are distributed without charge. We welcome comments and suggestions from educators, since we would like to make this series as useful a classroom aid as possible.

Because of the many inquiries we have received regarding programs from past series, we include information, on the back inside cover, on how they may be obtained.

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## MATERIAL COVERED IN "DRESS"

"Dress" is the first program in the series IMAGES OF AMERICA. By using authentic visuals, it offers students a look at the clothes Americans wore during the past century, and why they wore them. The program uses paintings, posters, advertising, documentary photography, movies, cartoons, photographs shot expressly for the filmstrip–a variety of visuals to engage the students' imaginations.

After a brief introduction, "Dress" begins with the time of the bustle, about a hundred years ago. The bicycle craze that swept the country had its effect on clothes, as did the advent of the "horseless carriage." Bathing in the sea (once that bathing at all became acceptable) made bathing suits necessary, and other special clothes were developed as new sports were introduced. "Dress" then describes the various reasons women's skirts became "short"–bicycles, automobiles, sports, the women's movement, and health. The shirtwaist turned up as an answer to working women's need for clothing that could be easily cleaned. Charles Dana Gibson's influence is discussed, an influence on both American clothing and American art. At the turn of the century, corsets were still elaborate, and women took to wearing enormous hats. Around 1910, hobble skirts became briefly fashionable. The tragedy of World War I shattered many lives, and young Americans' clothes reflected their disillusionment. Celebrities–such as Garbo and Miss America–affected American hair styles. By the 1930s, ready-made clothes had made fashion an important American industry, developed by earlier waves of immigrants, new techniques of production, department stores, mail-order catalogues, and the discovery that quick changes in style made business boom. Two media celebrities caused problems for the industry–Clark Gable with undershirts, and President Kennedy with hats. Automobiles in the '30s had affected hats, too, and "streamlining" of clothes. The zipper was invented and workers' Levis were appropriated by most of America's young people. Synthetics became popular, just in time for nylon to go into World War II. Women's clothes changed to suit their wartime duties and, after the war, pants became an acceptable part of a woman's daily wardrobe. The "New Look" of the 1950s was a nostalgic trip into the past that never was, and people settled into suburbs and gray flannel suits. The generation that followed in the '60s used their clothes as an insignia of their rebellion and as a way to celebrate their counterculture attitudes. In the '70s, healthy bodies made fashion news, and sportswear became bigger business than ever.

## SUGGESTIONS FOR CLASSROOM USE

"Dress" may be approached at any level of complexity, depending on class level and on the amount of time the teacher wishes to give it. This guide is designed to help develop the ideas presented in the filmstrip, and to supply additional information that may be of interest to the teacher or to the students. The script, with reproductions of the filmstrip frames, begins on page 6. The follow-up activities include points for discussion (p. 24), student projects (p. 25). Notes on the visuals used in the filmstrip begins on page 27. They give information on the media and additional notes on the content of particular frames. A glossary of unfamiliar terms, on page 31, is followed by recommended references, on page 32.

The activities suggested below are intended to prepare students so that their experience viewing the filmstrip may be enhanced.

**Preliminary discussion:** The class might go over the following questions as a warm-up for viewing the filmstrip.

- Why do you wear clothes?
- What determines what kind of clothes you wear?
- What is your favorite thing to wear?
- What part of the clothes you have on is functional, and what part is there just for fashion reasons? (Do not forget color.)
- What is the latest fad for people in your class?
- How long do you think it will be popular?
- Do you change your clothes to do different things? Why?
- Do you think American styles have changed much in the last hundred years?

**Vocabulary pre-teaching:** Most fashion terms that might be difficult for students to understand are defined in the filmstrip itself, but some vocabulary preparation might aid in their comprehension. Key words for pre-teaching are – bustle, bloomer, emancipation, shirtwaist, corset, hobble, skimmer, flapper, shimmy, Depression, cut on the bias, ready-made, synthetics, WACs, munitions, and nostalgic. These might be presented in sentences that suggest their meaning, then volunteers might guess at their meanings, other volunteers might check the definitions and report to the class, and then students might try to use the new words in original sentences. (The glossary on p. 31 has definitions of words and phrases that might be unfamiliar, including these.)

**Pre-teaching for visual appreciation:** One challenge to the students' imaginations will be to travel back in time to a world of a hundred years ago in which there were no radios or television. Telephones had just been invented. Photography, only fifty years old at that time, had had an enormous impact on the way people thought about the world, and their awareness of social issues. Students might be helped to try to think of ways in which – as young people in the 1880s – they would learn about the world beyond their own environment. How would they know what was going on in a town 200 miles away? How would they keep in touch with relatives living in another place? (Remind them that there were no automobiles, either.)

One medium used for both entertainment and instruction was a strange thing called a "stereoscope," an optical instrument used for blending into one image two pictures taken from slightly different points of view, so that a three-dimensional effect is achieved. How does this fit in with the "stereo" they are so familiar with? Frame #18 is a double photograph – a stereograph – for use in a stereoscope. Students might ask their parents or grandparents if they remember stereoscopes. Some were held by hand, and others were wooden cabinets, lit from inside, much like a modern projector except that the viewer looked into the box.

Students might list the media they take for granted today that were not around a hundred years ago.

(The use of the word "medium" should be clarified. In this context, a medium is a method of carrying images. It should be explained that the plural form of "medium" is "media.")

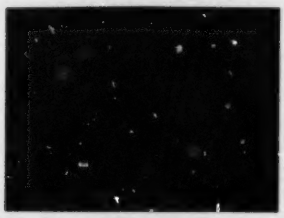
**HISTORY REVIEW OUTLINE:**

A review of major events in American history during the past hundred years may help students follow the chronology of the trends discussed in the filmstrip. The following outline may be read aloud, or copied and distributed to students for their own notebooks.

- The Civil War ended more than a hundred years ago.
- After the war, new inventions and important medical discoveries changed the way people lived.
- A hundred years ago, America was booming with business and new ideas and hopes for a bright future.
- People from other countries were pouring into America at this time, bringing their talents with them. Many were willing to work long hours for little money, and they helped factories, railroads, and industries of all kinds develop and become successful.
- Lands west of the Mississippi–largely Indian lands–were taken over by settlers. Finally, there was no more frontier.
- America looked for new territory across the seas.
- In the early 1900s, though many Americans were poor, the future seemed to promise a better life for everyone.
- American entered the First World War in 1917, sending soldiers to fight in Europe. New tools of war made the war more horrible than anyone had expected it to be.
- The 1920s were years of confusion and political unrest. Many young people rejected the values of their parents.
- America, along with much of the rest of the world, suffered a Great Depression in the 1930s. Many Americans were suddenly jobless, even homeless.
- By the end of the 1930s, countries in Europe and Asia were at war. When Japan attacked the United States at the end of 1941, America joined the war, both in Asia and in Europe. War production lifted the country out of the Depression and provided work and income for almost all Americans.
- After the war, Americans settled down to enjoy peacetime. Russia was seen as a threat to peace, and the bad feeling between the United States and Russia was known as "The Cold War." Many Americans were afraid that Communism would spread.
- The Korean War grew out of disagreements in Europe and Asia. American soldiers were sent to Korea, but the American people never supported this war with the same spirit that they had shown in WWII.
- The 1960s were years of change and tragedy. President Kennedy's assassination shocked the world. Many people spoke out in favor of equal rights for black Americans. Many young people's ways of life were different from their parents'.
- The war in Vietnam split the nation. Some Americans said the war was wrong. Others said that not supporting America in a war was wrong.
- The 1970s found an exhausted America trying to pick up the pieces. Richard Nixon was the first President forced to resign. Americans demanded more honesty in government. Energy became a major cause for worry. People looked for ways–from religion to jogging–to improve their personal lives.

1.

2.



WOMAN: And just where do you think you're going, dressed like that?

3.

APOLLO II TRANSMISSION: Houston, Tranquility Base here. The Eagle has landed.

4.

NARRATOR: You can tell a lot about where you've been by what you wore to get there. America, for instance. In the last one hundred years...

5.

We've gone from here...

6.

To here.

7.

The thing in the back is a bustle. A nasty piece of work made of a clump of horsehair or wire with the dress draped over it. Very fashionable. Weird, but fashionable. Until this…

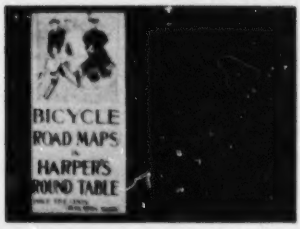
8.

The bicycle killed the bustle. And long skirts got tangled in the spokes, so skirts got shorter.

REFINED WOMAN: More often than not, the entire ankle is exposed.

NARRATOR: A hundred years ago, a bicycle craze swept America.

9.




But not everyone thought bicycles were wonderful. The Reverend Asa D. Blackburn, for example:

BLACKBURN: You cannot serve God and skylark on a bicycle.

NARRATOR: And liquor dealers grumbled that young men were staying sober so they wouldn't fall off their new two-wheelers.

10.

But most people saw it as a healthy new way of life.

TALL WOMAN: My doctor tells me it will help me gain weight.

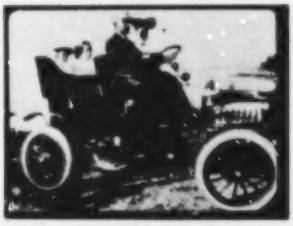
OTHER WOMAN: Mine says I shall soon get thin!

NARRATOR: Those things they're wearing are bloomers, named after a militant lady named Amelia Bloomer, who shocked the nation by crusading for comfortable clothes for women.

11.

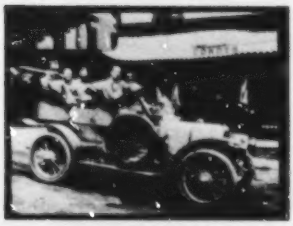
But bloomers or not, it seemed that everyone was going somewhere on a bicycle. Other transportation made changes in the way Americans dressed, too.

12.



LITERARY DIGEST: The ordinary "horseless carriage" is at present a luxury for the wealthy, and altho its price will probably fall in the future, it will never, of course, come into as common use as the bicycle.

13.



NARRATOR: When automobiles began zooming along country roads at 20 miles an hour, they stirred up a lot of dust.

14.

Motorists dressed for it. Goggles, helmets, and those coats called "dusters."

15.

At first, women went along just for the ride, but when they began to drive their skirts had to be shorter and less bulky.

16.

The automobile gave people another way to get to the seashore. Not many people went into water of any kind before 1880. Taking a bath, in fact, was referred to as "that quaint custom of bathing."

17.

REFINED WOMAN: I myself took a bath last October, and then again in March.

18.

NARRATOR: But then, about a hundred years ago, the Saturday night bath became an American custom.

19.

This is an ad for one of the new "china" tubs that replaced the old tin bathtubs.

20.

Soon people began going in the ocean, too, just for fun. And that meant bathing suits.

21.

These were the years when more people found they had time on their hands, not just for bicycling and swimming but roller skating, and golf.

22.

The first game of golf in America was played on Washington's Birthday in 1888 in a cow pasture. Within a few years, the well-dressed golfer wore something like this.

23.

Ice hockey...

24.

And lawn tennis were introduced, with special clothes to play them in. It must have been a relief to wear outfits like this...

25.

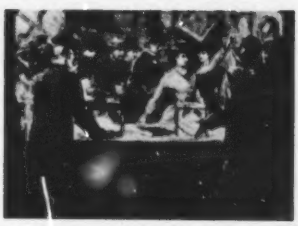
Rather than go around in this sort of thing all the time.

26.

Basketball was invented. Bloomers again. Sports and the changes in girls' and women's feelings about being active tied in with the strong women's movement of a hundred years ago.

This is Elizabeth Woodhull, insisting she has the right to vote.

27.



CHARLES LAMB: The short skirt is the symbol of the emancipation of women.

NARRATOR: Bicycles, sports, the women's movement, health – they all had a hand in the "short skirt." Of course, "short" meant just a few inches from the ground, but that was something. Long skirts had swept along the spit and filth on city streets, and people were beginning to be conscious of germs.

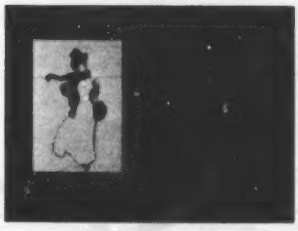
28.

Shorter skirts were healthier. And more women were working. They wanted practical clothes. A separate top, called a "shirtwaist" turned up around 1890, easy to wash and keep clean.

29.

Paris fashion houses didn't like it, but American women did, and they've been wearing some sort of blouse ever since. A cartoonist, Charles Dana Gibson, created a new girl...

30.



NEW YORK WORLD: As soon as the world saw Gibson's ideal, it bowed down in adoration, saying: "Lo, at last the typical American girl."

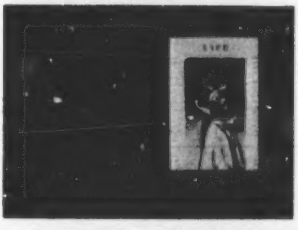
NARRATOR: The "Gibson Girl."

31.

Many young Americans, including the President's daughter, Alice Roosevelt, made the image come true. There was also a "Gibson Man."

NEW YORK WORLD: It was Gibson's pen which sent mustaches out of fashion and made the tailors pad the shoulders of well-cut coats.

32.



NARRATOR: Gibson's drawings were copied by a new photographic technique, the half-tone, and many American homes had a Gibson on the wall.

33.

Of course not everyone could be a Gibson Girl, and not everyone rushed into the new fashions.

34.

A few women were still wearing bustles, and almost all women were still wearing corsets. Steel corsets had been squeezing women into strange shapes for years.

35.

VOICE OF FASHION: A women's waist should be small enough to be easily clasped with two hands.

NARRATOR: No wonder ladies fainted delicately away from time to time.

36.

Women also took to wearing enormous hats. They liked feathers on them...

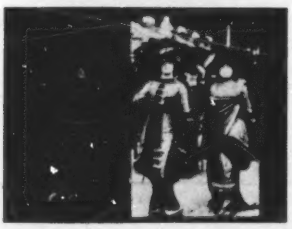
37.

And they killed off millions of egrets, blackbirds, wrens, anything that could fly, and some things, like ostriches, that couldn't. But, in general, clothes became easier, freer, more comfortable, and imaginative.

38.

True, this dress is tied at the knees...

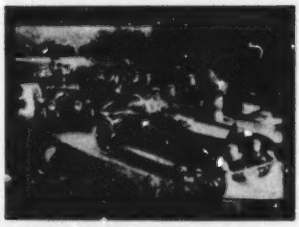
39.



And about 1910, "hobble skirts" became so tight in the knees that women could take only tiny steps.

40.

But before long, there was a slit up the front, and women danced the tango to the edge of World War One, the first "Great War." These are the Castles, a famous ballroom dance team. He was killed in the war...

41. 

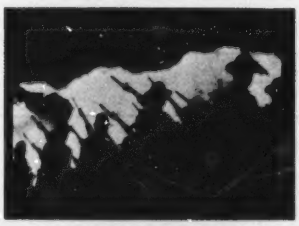
The war that blasted the innocence of the age, as it blasted the European countryside.

42.

American men traded their straw hats, their "skimmers"...

43.

For helmets and head bandages.

44. 

When it was over, with more than a hundred thousand of them dead, faith in the way things were, faith in the generation that had led them into the war, was shattered too.

45.

In the 1920s, the accent was on youth. And nowhere did it show up more than in clothes.

46.

Another cartoonist, John Held, Jr., both made fun of and helped create the "flapper." She was called a "flapper" because she often wore galoshes with the buckles undone and they flapped.

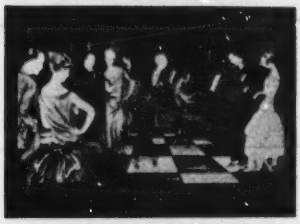
47.

She was quick, funny, thin. She tried to look as much like a boy as she could. And she liked to dance.

48.

And these dancers have been at it for 40 hours. This is a dance contest, went on for days.

49.



And this is the shimmy.

50.

WOMAN: I can't see why Harry finds that short hair so attractive.

NARRATOR: Greta Garbo in the movies made lots of women cut their hair.

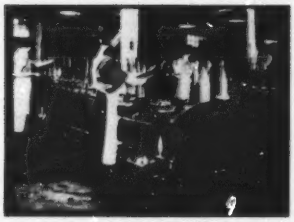
51.

And in 1926, Miss America got one of the new treatments called "permanents." Fashions and fads were big business even as America tumbled into the Depression.

52.

Fashion had become an important industry. Starting with cheap labor from Europe in the 1880s...

53.

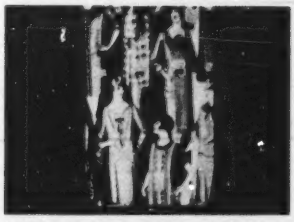


Made more efficient by assembly-line techniques and new machines.

54.

Sold in department stores springing up in every big city...

55.



And through fat mail-order catalogues delivered along every country road in the nation, ready-made clothes were big business by the 1930s.

56.

And then the fashion industry made an interesting discovery:

FIRST VOICE: If we change the style enough *this* year so that last year's style is clearly *last* year's...

SECOND VOICE: People will have to buy new clothes every year.

57.

Maybe even twice a year.

NARRATOR: With a flick of a designer's pen, waists can go from here...

58.

To here. But the fashion industry has not always had its way.

59.

When Clark Gable took his shirt off in a 1934 movie, and the public saw he wasn't wearing an undershirt, the undershirt industry almost went broke.

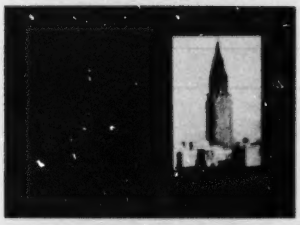
60.

And in the 1960s, people from the hat industry tried to get President Kennedy to wear a hat, hoping he might persuade men to wear hats again, but he wouldn't, and they didn't.

61.

Back in the 1930s, some women had stopped wearing hats when automobiles were closed in. Automobiles had made people speed-conscious, too...

62.



And this love of speed, or the appearance of speed, turned up in everything from the Chrysler Building in New York...

63.

To dresses cut on the bias.

VOICE OF FASHION: Streamlined, that's the ticket!

64.

NARRATOR: And then a simple little invention changed clothes for all of us.

65.

And on the UC campus in California, a few students began wearing blue denim work pants, first made by a man named Levi Strauss for miners in the Gold Rush of 1849.

66.

REFINED MAN: Just a fad, can't last.

NARRATOR: Why would college students want to look like working men? Or had something changed in America's attitude toward the separation of classes by the way people dressed?

67.

Earlier, dress was a clear sign of economic class. At the same time that people were dressed like this...

68.

Others dressed like this.

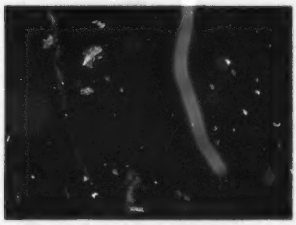
69.

But as time went on, as ready-made clothes tumbled out of the factories, the dress image of America became probably more democratic than America itself.

70.

By the 1930s, ready-made clothes were making most Americans look pretty much alike. Another thing that changed in the 30s was cloth itself.

71.



The ancestor of today's synthetics was rayon, made in France in 1889. But it wasn't until the 1930s that synthetics got serious.

72.

Look back at old photographs and see how often people's clothes were wrinkled. Synthetics got rid of the wrinkles, and folded up the ironing board.

73.

Cheap, easy to take care of, perfect fabrics for the 20th century. But will they be perfect for the 21st? They're made from petroleum, so one day may be as rare as old *Valenciennes* lace.

74.

Nylon came out in 1939, just in time for World War Two. Again, the war changed lives, and clothes changed too. Women, even fashionable women, went to work in defense plants or enlisted in the service.

75.

This is a recruiting poster for the Women's Army Corps, the WACs, and accordin~ to a leading fashion magazine:

FASHION ILLUSTRATED: The women who could change instantly into service clothes or munitions overalls and look charming, *soignée*, and right is the smart woman of today.

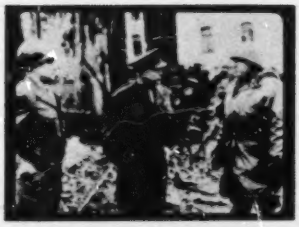
76.

NARRATOR: Now women wore pants not only for sports, but for serious work.

77.

Hair was controlled, because long hair was dangerous around factory machines. That net holding their hair is called a "snood."

78.



American civilians wanted so much to be seen as contributors to the war effort, that women even wore Eisenhower jackets, named after the general who later became President.

79.

Some of the young men who stayed home from the war wore zoot suits, perhaps a wild statement of their rejection of or by the army. Zoot suiters and servicemen got into bloody clashes on many city streets.

80.

But finally the war was over, the men came home, and the voice of Paris was heard in the land once more.

31.

Designer Christian Dior came up with:

FRENCH VOICE: *Voilá,* the "New Look."

NARRATOR: It was, in fact, not new at all, but a nostalgic trip back to the turn of the century...

82.

A time before the two world wars had crushed so many lives.

NARRATOR (CONT'D): So skirts got long and feminine.

83.

But one thing women wouldn't give up from the war years – pants. They had found themselves able to do many things in the war that people had thought only men could do.

84.

And they did them in pants.

85.

So after the war, men and women settled down again, erasing the pain of war...

86.

Settled down into the comfort of the suburbs...

87.

And the security of the gray flannel suit. Some people in the 50s had a different fashion idea.

88.

Elvis Presley wore levis and gold suits and blue suede shoes.

89.

But most Americans lived quiet lives, liked to cut their lawns, liked to have as little excitement as possible, having had more than enough in the war.

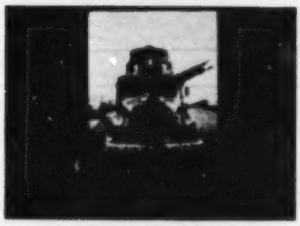
90.

But their children... they wanted color, noise, and there were so many of them.

91.

At least half the population of the United States was under 25 years old.

92.



They wanted to escape the suburbs...

93.

And their clothes took them anywhere in time and space.

94.

Barefeet, back to the soil, even if it was just a dirty sidewalk.

95.

Most of all, clothes were fun.

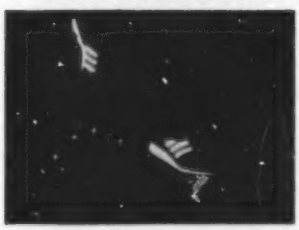
96.

And then, in the 70s, a healthy body became the most fashionable thing to have.

97.

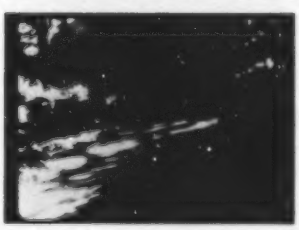
And sportswear became bigger business than ever.

98.



This recent development has made a whole new clothing industry.

99.



So, as we head off into the future, who knows where we'll be going, or what we'll wear to get there.

## PICTURE SOURCES

Frame number: 3 & 4 NASA, 5 Culver Pictures, 6 Rachel Thompson, 7-9 Bettmann Archive, 10 Mariah Marvin Collection, 11 Bettmann, 12 & 13 Culver, 14 Brown Brothers 15 Culver, 16 & 17 Marvin, 18 & 19 Culver, 20-25 Bettmann, 26 Brown, 27 Bettmann, 28 & 29 Culver, 30 Bettmann, 31 Brown, 32 Marvin, 33-35 Bettmann, 36 Marvin, 37-39 Bettmann, 40-43 Culver, 44 & 45 Bettmann, 46 Culver, 47-49 Bettmann, 50 Culver, 51 & 52 Bettmann. 53 & 54 Culver, 55-58 Bettmann, 59 Culver, 60 Bettmann, 61 Culver, 62 Rachel Thompson Collection, 63 Bettmann, 64 Rachel Thompson, 65 Levi Strauss, 66 Rachel Thompson, 67 & 68 Bettmann, 69 Nicole Henkin, 70 Bettmann, 71 Rachel Thompson, 72 Culver, 73 Rachel Thompson, 74 Culver, 75 & 76 Bettmann, 77 Brown, 78 Culver, 79 Bettmann, 80 Library of Congress, 81 Bettmann, 82 National Archives, 83 Bettmann, 84 Brown, 85 Bettmann, 86 Rachel Thompson, 87-89 Bettmann, 90-99 Rachel Thompson

## FILMSTRIP CAST

Narrator: Ray Reinhardt
Supporting Performers: Joan Kenley, William Paterson, Marrian Walters, Jerry Zafer
Music performed by Carmen Dragon and the School Broadcast Orchestra and Stage Band.

**FOLLOW-UP:**

**Points for Discussion**

"Dress" is meant to engage the students' imaginations and foster their curiosity. At the same time, students may be expected to absorb the following basic information from viewing the filmstrip:

- that what we do affects what we wear
- that not all fashion is based on practical needs
- that scientific discoveries can cause changes in clothing
- that fashion is big business, and the fashion industry creates consumer needs
- that people's choice of clothes often says what they feel about broader issues
- that, in America, clothes do not show very clearly who is rich and who is poor

Class discussion may be used to reinforce and amplify these broad themes.

About 1900, new magazines started thumping off the presses. Rural free delivery of mail had been established in 1896, so the new magazines went off across the country, onto every country lane. And with them went advertising. Advertising became a powerful force when it was able, in this way, to hook up with reading matter. Students might discuss the role that advertising plays in what they wear. They might list the media that carry advertising to them today, and then imagine how they would learn about new clothes before magazines, radio or television.

Students might choose their favorite frames from the filmstrip to discuss in class. (The notes on the visuals give information on media and artists.) The class might find out more about the media used and perhaps bring other examples from the same era. Why do they like the frames they chose? Do those visuals help to give a feeling for the period from which they come?

Many young people in the 1920s and 1960s took part in a dress rebellion. Students might consider these questions:

- Were your parents among those of the 60s who wore clothes their parents did not like?
- What do you think about the way they dress now?
- Do you think you ever use the way you dress to tell your parents something?
- Do you use it to tell others something?

What clothes in the filmstrip would the students like to wear?

The rather odd-looking woman in frame #15 has on leg o' mutton sleeves. Can the students see why they were called that?

Charles Dana Gibson created the Gibson girl, and a few decades later John Held Jr. created the flapper. These images had a lot to do with how young people wanted to look in those days. Students might consider these questions:

- Is there some famous person you would like to look like?
- Have you ever seen him or her in person?
- If not, what media have brought you the image?
- If you've seen several pictures of him or her, do they all look alike? Is there one particular picture you are thinking of?
- How much do you think the photographer or the artist had to do with the image you carry around in your mind?

Corsets and bustles and hobble skirts were all uncomfortable. Why would anyone wear them? Do the students wear anything uncomfortable? Why?

The filmstrip shows a bride and groom cycling away from the ceremony. The class might discuss the ways in which some weddings (and other ceremonies) reflect current trends. They might find out how their families celebrated weddings or religious holidays in the past, and compare that with the way they celebrate them today. How have the clothes they wear for these ceremonies changed?

**FOLLOW-UP:**

**Student Projects**

Students who are reading books set in the past – such as the Laura Ingalls Wilder "Little House" series or Louisa May Alcott's "Little Women" – might find some references to clothes and bring them to class. Do they give a clear picture of what the characters in the story looked like? Do they tell anything important about the characters or about the way life was lived in the past?

Students interested in sports might research the changes in clothing in their favorite sport. They might find pictures of old sportsmen or sportswomen and bring them to class.

Family photograph albums can be a rich historical source. Students might look into their own family pictures. Can they find examples of any of the fashions discussed in the filmstrip? They may find that not all young women in the 1920s wore very short skirts, and not all young people in the 1960s were dressed

in wild outfits. They might discuss the fact that often a colorful minority gives an era its image. What do they think will be the image of the 1970s, just past? What one illustration would they suggest should be in a history book that would best represent the clothes of the 1970s?

The filmstrip shows hats with birds' feathers on them. In the early 1900s, a campaign was carried on to stop the slaughter of egrets, and finally a law was passed to protect them. The class might find out what wildlife is now protected, and what are endangered species. What clothing, besides hats, has caused unnecessary killing of wildlife? The class might want to contact one of the many organizations devoted to the protection of wildlife and ecological balance.

Bathing suits have undergone dramatic changes in the last hundred years. Students might see if they can find pictures of bathing suits of different eras. Photocopies from books might be hand-colored by the students, and a "bathing-suit retrospective" put up in class, perhaps strung on a clothesline time-line.

Students interested in space travel might research astronaut clothing and report to the class. What did the astronauts wear on the moon? How did their clothing differ from regular clothing worn, say, on a wintry day?

Students interested in bicycles might research the weird and wonderful kinds that appeared before the turn of the century. They might bring pictures and report to the class. What is a safety bicycle, and what does it have to do with clothing?

Have students draw pictures and write descriptions of what they think clothes of the future will be like.

## NOTES ON THE VISUALS

Unfortunately, the names of many of the artists of the visuals in the filmstrip have been lost through the years. Those that are known are included in the following notes.

frame no.

3 & 4 Color photographs of astronauts landing on the moon; taken with a space camera.

5 A formal studio portrait of the late 1870s; the subject had to keep still for some time.

6 Posed studio shot, Nikon F2 camera, Tungsten Ektachrome film, Rachel Thompson photographer.

7 Fashion caricature, colored lithograph.

8 Pen and watercolor, 1880.

9 Two-color poster advertising road maps for bicyclists; dated 1898, the road maps sold for 5c on news stands.

10 Pen and ink cartoon by C. H. Fumiere, from an 1895 issue of "Life."

11 Colored lithograph, 1909.

12 Black and white photograph, probably carefully posed.

13 B/W photograph. Students interested in automobiles can analyze the equipment on the car. Why is there a crank in front? What sort of top does the car have? Where is the horn? (Notice the bulb by the driver's hand.) Where is the brake? What side is the driver on?

14 B/W photograph. The caption supplied with this read: "early woman autoist." The students might discuss whether or not this is a studio portrait.

15 B/W photograph, a publicity still combining movie promotion and automobile promotion. The "star" is Claudia Dell and the car is a 1902 Stevens-Duryea. The car has a rumble-seat in front, and the driver's seat in back. Miss Dell has on leg o' mutton sleeves.

16 B/W photograph, probably taken with an early Brownie camera.

17 Hand-tinted studio portrait, probably a daguerrotype.

18 1893 hand-tinted stereograph for stereoscope. In how many ways have bathrooms changed in the last hundred years?

19 1892 advertisement for the new porcelain tubs. The ad copy ends by saying: "You know the difference between keeping china and tin clean." Students should take notice of the easy-going nature of the advertising of that time.

20 Colored lithograph, about 1890, a trade card.

21 Painted wood-cut, about 1890.

22 B/W engraving. Labeled "Fig. 35–The approach off the left leg–Mr. Laidley addressing the ball," from a golfing manual.

23 Engraving copied from a photograph.

24 Engraving copied from photographs by Bidwell. Four of the leading lawn tennis players are shown.

25 B/W photograph, studio portrait (note the painted background), about 1900.

26 B/W photograph. Shutter speeds were not fast enough at that time for action photography, so they must have held those rather difficult poses. Note the chalk marks on the floor indicating where they should stand.

27 Colored lithograph of Mrs. Elizabeth Woodhull asserting her right to vote.

28 B/W photograph of women working in the Treasury Office. The one who is not wearing a cotton shirtwaist seems to have pinned a piece of paper to the front of her dress to keep it clean.

29 B/W photograph.

30 Pen and ink drawing by Charles Dana Gibson, entitled "The Big American Girl."

31 B/W photograph of Alice Roosevelt. Studio portraits are notable for their controlled lighting and their neutral backgrounds, though frames #25 and 65 have backgrounds like stage sets.

32 Pen and ink illustration, by Gibson, for story in an 1893 issue of "Life."

33 & 34 Colored lithograph, fold-out ad. The lettering on the closed ad reads: "The secret is out at last – why Mrs. Brown has such a perfect figure."

35 Colored fashion plate, entitled "Fine Feathers."

36 Hand-cut silhouette. Silhouettes were named after an 18th century French politician, and were a popular art form, particularly for portraiture, until about 1935.

37 B/W photograph, sepia print. Notice another fashion point, the little mesh bags.

38 Fashion colorplate ad for a 1905 issue of "Collier's."

39 B/W photograph, about 1910.

40 B/W photograph, 1913 publicity still for the dance team of Vernon and Irene Castle. Again, this is not an action shot, and they had to hold this difficult pose.

41 B&W photograph.

42 Painting entitled "For France," cover of 1917 issue of "Life." A note from the Postmaster General on the cover says that the reader can put a 1c stamp on the magazine and "it will be placed in the hands of a soldier or sailor at the front."

43 Painting, used for color poster for Victory Liberty Loan. Note that the point of the poster depends on knowing the difference in style between American and German helmets. German helmets were pointed at the top.

44 B/W photograph of American WWI soldiers, taken against a dawn sky.

45 B/W photograph.

46 Painting by John Held Jr. for cover of "McClure's," one of the first of the magazines that have had a major influence on American life.

47 B/W photograph of Beth and Betty Dodge, captioned "French vaudeville girls," so perhaps a publicity shot.

48 1923 hand-tinted photograph of dancers in Washington ballroom during a dance marathon.

49 Watercolor by Pierre Brissaud, probably for a magazine, and entitled "La Lecon de Shimmy, ou L'Art Est Difficile" (translation: "The Shimmy Lesson, or Art is Difficult").

50 B/W studio portrait, 1927, publicity shot of the movie star, Greta Garbo.

51 B/W photograph, publicity for Miss America and for the process called the "permanent" that became popular in the 1920s.

52 B/W photograph, about 1900, by one of the great documentary photographers of that time, Lewis Hine.

53 B/W photograph of a thread factory in Brockton, Mass. Probably a press release.

54 B/W photograph of Alman & Co. on 5th Avenue in NYC.

55 Colorplate for 1927 mail-order catalogue.

56 Colorplate for 1937 fashion catalogue.

57 B/W photograph, 1954 fashion ad.

58 B/W photograph, fashion ad. Notice the fact that the skirt is like the hobble skirts of 1910, and the shoes are like the shoes of 1980.

59 B/W photograph, movie still, publicity for 1934 movie "It Happened One Night," starring Clark Gable and Claudette Colbert.

60 B/W news photograph of President Kennedy during the taping of an address on the White House Steps in 1963.

61 B/W photograph, 1927, publicity shot for MGM actress Gertrude Olmsted and her Packard towncar. She designed the car. Note the chauffeur's special clothing, called "livery." Note also that the chauffeur was stuck outside in rainy weather, like the coachmen of the past.

62 Watercolor by Marcus A. Van Der Hope, of the Chrysler Building in New York, taken here from a postcard.

63 B/W photograph, fashion ad from Paris. The copy begins: "For evening wear, a georgette crepe dress covered entirely with pearl beading..."

64 Studio shot, Nikon F2 camera, Tungsten Ektachrome film, Rachel Thompson photographer.

65 B/W photograph, about 1900, a studio shot posed in a set of the Gold Rush, when the first pair of Levi pants were produced, then called "waist overalls."

66 Color photograph, echoing frame #65, shot on location at Knott's Berry Farm, Nikon F2 camera, Ektachrome daylight film, Rachel Thompson photographer.

67 B/W photograph, 1904, studio portrait of a Boston society woman.

68 B/W photograph, a 1911 NYC tenement room, this was probably shot by one of the fine documentary photographers working at this time.

69 Leika M3 camera, Kodachrome film, shot using window light, Nicole Henkin photographer.

70 B/W photograph, probably a newspaper ad.

71 Studio shot, Nikon F2, Tungsten Ektachrome, Rachel Thompson photographer.

72 B/W photograph, about 1940.

73 Nikon F2, daylight Ektachrome, Rachel Thompson photographer.

74 B/W photograph of poster, originally in color, by Vincent Cavallaro, which won a merit award in the Museum of Modern Art competition for posters for national defense.

75 Color poster from a painting, recruiting women in WWII. The copy reads: "Let's get rid of this forever. Join me as a WAC in the greatest Air Force in the world." Can the students see what "this" refers to in the poster?

76 B/W photograph of defense workers, perhaps a press release.

77 & 84 B/W photograph of women riveters working on rear fuselage assembly at Bell Aircraft during WWII.

78 B/W photograph, showing General Eisenhower, Lt. General Bradley and Lt. General Patton in Belgium surveying the damage. This is a still from Eisenhower's film report on the conquest of Europe, called "The True Glory."

79 B/W photograph.

80 B/W photograph.

81 B/W photograph, fashion ad. "A frothy dream dress from the Ceil Chapman Summer 1956 collection..."

82 B/W photograph, fashion ad.

83 B/W photograph, press release for Norma Shearer, MGM star, promoting a movie.

85 1950s B/W photograph, probably a press release. Note the new products: wall ovens, plug-in coffee maker, counter-top cooking unit, wall refrigerator, linoleum floor simulating wood planks, plastic panel, formica counters and cabinets.

86 Nikon F2, daylight Ektachrome, Rachel Thompson photographer.

87 B/W photograph, movie still from "The Man in the Gray Flannel Suit," starring Gregory Peck. Notice the hats, standard for middle-class men at the time.

88 B/W photograph, movie still from "Loving You," starring Elvis Presley.

89 B/W photograph. This shows the advent of the new visual medium that would have such a strong influence on American life.

90 Nikon F2, daylight Ektachrome, Rachel Thompson photographer.

91 Nikon F, daylight Ektachrome, Rachel Thompson photographer.

92-94 Nikon F2, daylight Ektachrome, Rachel Thompson photographer.

95 Nikon F, daylight Ektachrome, Rachel Thompson photographer.

96 Nikon F2, Tungsten Ektachrome, studio shot, Rachel Thompson photographer.

97-99 Nikon F2, daylight Ektachrome, shot in the early morning, Rachel Thompson photographer.

## GLOSSARY
### of unfamiliar terms and phrases

| | |
|---|---|
| adoration | from the verb "to adore," the act of worship |
| assembly-line technique | the organization of workers in lines to assemble products by each worker handling just one part |
| bloomers | full, loose pants worn by women; Amelia Bloomer's 1850 version was gathered at the ankles and worn with a skirt; the version that was adopted for women's sports were gathered around the knees; they were also sometimes used for underwear, often made of silk or fine cotton (see frame #34) |
| bustle | a pad or wire framework worn under a woman's dress to make a hump at the back of the waist |
| Charleston | an energetic dance made popular in the 1920s, which included a kick as shown in frame #47 |
| civilians | those not in the armed services, those not in the "military" |
| conscious | aware, knowing |
| contributors | those who add their efforts to a cause |
| crusading | making a strong public effort to change something |
| economic class | the division of society in terms of wealth; which economic class someone belongs to is determined by how much money he or she has |
| efficient | done well with the least effort |
| emancipation | freedom |
| exposed | uncovered |
| fashion, fashionable | what is currently popular, usually used as a term for clothing, but also used for any other changeable social element, even ideas |
| fatal | deadly |
| galoshes | high-topped rubber overshoes for rainy weather |
| Gold Rush of 1849 | when gold was discovered in California, people rushed from all over the world to mine it; Levi Strauss made special pants for the miners, first called "waist overalls" |
| horsehair | literally horses' hair, usually the mane and the tail, used for stuffing furniture, cushions, etc., and bustles |
| image | a picture of something; there are mental images as well as images on paper, on film, etc. |
| mail-order catalogues | big books of advertising from which people may order things to be sent them through the mail; these made a great difference to people living on farms by offering them a wide selection of goods; since the catalogues were sent across the nation, they also tended to make American clothing the same from place to place |
| munitions overalls | work clothes worn by those making weapons, bullets, shells, etc. in modern defense plants |
| nostalgic | yearning for the past |
| Paris fashion house | a dress designer's company in Paris, the capital city of France; French fashion has had a major influence on European and American dress for hundreds of years |
| petroleum | oil as it comes from the earth |
| rayon | cloth made from thread created by compressing cellulose through very small holes; a synthetic |
| rejection | to turn away, to refuse to accept |
| service clothes | a term covering all branches of the armed services |

| | |
|---|---|
| shimmy | a jazz dance popular in the 1920s that involved a lot of shaking |
| shirtwaist | a woman's tailored blouse, often washable, usually worn with an unmatching skirt; early shirtwaists had leg o'mutton (or "mutton-leg") sleeves |
| soignée | the feminine form of the french word "soigné," meaning well-groomed, elegant |
| streamlined | designed to offer the least resistance to air when the object is moving so as to make greater speed possible; the term came to be applied to many things that do not necessarily move speedily through air, but carry the appearance of speed |
| suburbs | the area around a dense urban area, often with housing for those who work in the city |
| symbol | some sign that represents something else |
| synthetic | from the word "synthesis," which means in chemistry the process of putting together chemical elements to make a new compound; artificial |
| tango | a South American dance with long gliding steps |
| Valenciennes lace | a fine mesh lace made in a town in France |
| WAC recruitment poster | a poster set up to encourage women to join the Women's Army Corps, a branch of the U.S. Army in World War II |

## RECOMMENDED REFERENCES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## NOTES ON PAST SERIES

Those unfamiliar with our history may wonder at the word "Broadcast" in our title. This is a holdover from our years on radio. In fact, the School Broadcast claims the record of being the "oldest educational radio program in America." The first broadcast of this venerable series was aired on October 18, 1928, to an audience of 72 schools, the total number possessing radio sets in the entire Pacific West!

As our audience grew, talent on the show was augmented by a dramatic cast and a full symphony orchestra, for many years under the baton of Carmen Dragon. During the "Golden Age of Radio," we featured guest appearances by such musical greats as opera star Mary Garden, jazz artist Louis Armstrong, and folk-singer Huddie "Leadbelly" Ledbetter. More than 10,000 schools were regular listeners.

In 1970, we began distributing copies of our programs directly to school libraries, at the same time broadcasting them over a network of educational radio stations. The first series, *OUR NATION'S HERITAGE*,[1] traced America's history from pre-Columbian times to the present, and won three Ohio State Awards for "excellence in educational broadcasting."

Our next series, *MUSIC MAKERS*,[2] featured interviews with many of the world's top musical performers, and was responsible for our winning the 1975 Peabody Medal, the "Oscar" of broadcasting.

In celebration of our country's bi-centennial in 1976, the School Broadcast issued its first filmstrip series, *MUSICAL VISIONS OF AMERICA*,[2] a four-part history of America's musical heritage.

*ART WORK*,[3] our most recent filmstrip series, offers young people a glimpse of the pleasures and pain of pursuing a career in the arts. The *DRAMA* filmstrip has just been awarded a Silver Medal in the 22nd International Film & TV Festival of New York.

Our current *IMAGES OF AMERICA* filmstrip series carries on the tradition, started over 50 years ago, of providing free educational programs to aid the teacher in the classroom.

1) Now available from Bowmar Publishers, Dept. 232, 4563 Colorado Blvd., Los Angeles, CA 90039

2) Both series now available from Cypress Publishing Corp., 1763 Gardena Ave., Glendale, CA 91204

3) A limited supply available, free, from Clemons Mailing Service, 742 Bancroft Way, Berkeley, CA 94710